

*Largo*  
*Humoreske*

# HARP ALBUM No 4

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HARP SOLOS

BY

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COMPILED  
AND  
EDITED  
BY  
A.F. PINTO

- ✓ 1. IMPRESSIONE . . . . . SODERO
2. SUNSET . . . . . PINTO
- ✓ 3. A SPRING THOUGHT . . . . . SCHUETZE
- ✓ 4. BUTTERFLIES . . . . . VERDALLE
- ✓ 5. IDYLL . . . . . LOUKINE
6. THE ROSEMARY . . . . . PINTO
- ✓ 7. VALSE CAPRICE . . . . . LAPITINO
8. ORIENTAL . . . . . NICOLETTA
9. POEM EROTIKEN . . . . . GRIEG
- ✓ 10. LARGO . . . . . HANDEL
- ✓ 11. HUMORESKE . . . . . DVORAK
12. SIX PETITE CANONS . . . . . TORGERSON.



Nº 1

# Impressione

DOMENICO SODERO





# Impressione

DOMENICO SODERO

Andantino moderato

HARP


*pp espress.*

(Eb) (Ab) (Db Bb) (Bb Db)

*p poco accel.* *poco ritard.*



First system of musical notation. The treble clef staff contains a melodic line with a long slur spanning across the system. The bass clef staff contains a supporting line with two eighth-note chords marked with a '7' (chordal). The tempo marking *a tempo* is written below the bass staff. The key signature has three flats (B-flat, E-flat, A-flat). The system concludes with a chord labeled (B $\flat$  G $\sharp$ ).



Second system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff has a supporting line. The dynamic marking *mf* is written between the staves. The key signature changes to two flats (B-flat, E-flat). The system concludes with a chord labeled (F $\sharp$  D $\sharp$ ).



Third system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff has a supporting line. The dynamic marking *p* is written between the staves. The key signature remains two flats (B-flat, E-flat).



Fourth system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff has a supporting line. The dynamic marking *ritard.* is written between the staves. The key signature changes to one flat (B-flat). The system concludes with a chord labeled (A $\flat$ ).



Fifth system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff has a supporting line. The dynamic marking *pp a tempo* is written below the bass staff. The key signature remains one flat (B-flat).



First system of musical notation. Treble and bass staves. Key signature: three flats (B-flat, E-flat, A-flat). The music features flowing sixteenth-note passages in both hands, connected by long slurs. Dynamics include *p* (piano) and *cres. - poco* (crescendo - poco).

Second system of musical notation. Treble and bass staves. The music continues with similar flowing patterns. Dynamics include *a poco* (a poco), *f* (forte), and a chord marked *(G#)*.

Third system of musical notation. Treble and bass staves. The music continues with flowing patterns. A dynamic marking of *poco rit.* (poco ritardando) is present.

Fourth system of musical notation. Treble and bass staves. The music continues with flowing patterns. Dynamics include *pp a tempo* (pianissimo a tempo) and *L.H.* (Left Hand).

Fifth system of musical notation. Treble and bass staves. The music continues with flowing patterns. A chord marked *(E#)* is present.

First system of musical notation for piano. The key signature is three flats (B-flat, E-flat, A-flat). The system consists of two staves. The right staff begins with a treble clef and a key signature change to three flats. It contains a series of chords and melodic lines, with a fermata over the first measure. The left staff begins with a bass clef and a key signature change to three flats. It contains a series of chords and melodic lines, with a fermata over the first measure. The system is marked with a piano (*p*) dynamic.

Second system of musical notation for piano. The key signature is three flats. The system consists of two staves. The right staff begins with a treble clef and a key signature change to three flats. It contains a series of chords and melodic lines, with a fermata over the first measure. The left staff begins with a bass clef and a key signature change to three flats. It contains a series of chords and melodic lines, with a fermata over the first measure. The system is marked with a piano (*pp*) dynamic.

Third system of musical notation for piano. The key signature is three flats. The system consists of two staves. The right staff begins with a treble clef and a key signature change to three flats. It contains a series of chords and melodic lines, with a fermata over the first measure. The left staff begins with a bass clef and a key signature change to three flats. It contains a series of chords and melodic lines, with a fermata over the first measure.

Fourth system of musical notation for piano. The key signature is three flats. The system consists of two staves. The right staff begins with a treble clef and a key signature change to three flats. It contains a series of chords and melodic lines, with a fermata over the first measure. The left staff begins with a bass clef and a key signature change to three flats. It contains a series of chords and melodic lines, with a fermata over the first measure. The system is marked with a piano (*rit.*) dynamic.

Fifth system of musical notation for piano. The key signature is three flats. The system consists of two staves. The right staff begins with a treble clef and a key signature change to three flats. It contains a series of chords and melodic lines, with a fermata over the first measure. The left staff begins with a bass clef and a key signature change to three flats. It contains a series of chords and melodic lines, with a fermata over the first measure. The system is marked with a piano (*ff*) dynamic.



*Sostenuto*

7

The musical score is written for piano in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of 12 measures across five systems. The first system (measures 1-4) is marked *ff* and *Sostenuto*. It features a complex texture with triplets and slurs. The second system (measures 5-8) continues this texture. The third system (measures 9-12) includes a section marked *più rit.* (measures 9-10) and a section marked *ff a tempo* (measures 11-12). The fourth system (measures 13-16) includes a section marked *p rit. molto* (measures 13-14) and a section marked *pp* (measures 15-16). The score includes various musical notations such as slurs, triplets, and dynamic markings.



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To Agnes Keenan Pinto

3

# The Rosemary

from

## "The Floral Thoughts"

(Suite for Harp Solo)

HARP SOLO

A. F. PINTO, Op. 54

Andante sost. molto espress

The musical score is written for Harp Solo in the key of F# (one sharp) and 3/4 time. It consists of four systems of music. The first system begins with a tempo marking of 'Andante sost. molto espress' and a dynamic of 'ff'. The second system includes a 'rall' (rallentando) section followed by an 'espress' (espressivo) section. The third system features a 'sost.' (sostenuto) section and a 'L.H.' (Left Hand) section. The fourth system concludes with a 'pp' (pianissimo) section and a final cadence. The score includes various musical notations such as slurs, ties, and dynamic markings.

H.S.-46

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First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is 4/4. The system begins with a *rall.* marking. The melody in the treble clef is marked *pp* and *molto espressivo*. The bass clef accompaniment is marked *ppp*. The system concludes with a 2/4 time signature change.

Second system of the musical score. It continues the grand staff. The time signature is 2/4. The melody is marked *pp*. The bass clef accompaniment is marked *poco accel.*. The system concludes with a 3/4 time signature change.

Third system of the musical score. It continues the grand staff. The key signature changes to three sharps (F#, C#, G#). The time signature is common time (C). The melody is marked *ff con moto*. The bass clef accompaniment is marked *dolce*. The system concludes with a *meno un poco* marking.

Fourth system of the musical score. It continues the grand staff. The key signature remains three sharps. The time signature is common time. The system begins with a *Largo* marking. The melody is marked *molto rall.*. The bass clef accompaniment is marked *pp*. The system concludes with a *ppp* marking.

*Animato e appassionato*

First system of musical notation. The piece is in A major (three sharps) and common time. The right hand features a melodic line with a crescendo marked *poco accel.* and a tenuto mark *ten.* The left hand provides harmonic support with a tenuto mark *ten.* and a *dolce* marking. The system concludes with a *ff* (fortissimo) dynamic and a *poco mosso* tempo change, marked *Animato*.

Second system of musical notation. The right hand continues the melodic development with a *molto espressivo e rall.* (very expressive and slowing down) marking. The left hand features a *molto espressivo e rall.* marking. The system concludes with a *molto espressivo e rall.* marking.

Third system of musical notation. The right hand features a *rit.* (ritardando) marking and a *ppp* (pianississimo) dynamic. The left hand features a *ppp* dynamic. The system concludes with a *leggiere e rall.* (light and slowing down) marking.

Fourth system of musical notation. The right hand features a *rall.* (rallentando) marking and a *pp* (pianissimo) dynamic. The left hand features a *pp* dynamic. The system concludes with a *pp* dynamic.





Inscribed to James F. Keenan with kind remembrance

TONE POEM

SUNSET

From

The Adirondacks Sketches

HARP SOLO

SUITE

for

Harp Solo

ANGELO FRANCIS PINTO, Op. 50

*Largo molto espress.*

*p dolce* *3*

*poco accel.* *sostenuto*

*dolcissimo* *poco animato* *tenuto* *pp* *vibrato*

*pp* *sost.* *mf* *ten.* *ff*

*animato*

*molto sostenuto* *vibrato* *ff* *rit.* *ECHO* *ppp* *rall.* *lento* *leggierissimo* *ppp* *sostenuto*

First system of musical notation. The right hand (R.H.) features a melodic line with a trill and a 7-measure rest, followed by a descending scale. The left hand (L.H.) begins with a fortissimo (*ff*) chord and a descending scale. The system concludes with a cadenza marked *Cad. (bisbigliando)* and *ppp* (pianississimo).

Second system of musical notation. The right hand continues with a melodic line, and the left hand provides a harmonic accompaniment. The system is marked *leggierissimo* (very light).

Third system of musical notation. The right hand continues with a melodic line, and the left hand provides a harmonic accompaniment.

Fourth system of musical notation. The right hand continues with a melodic line, and the left hand provides a harmonic accompaniment. The system is marked *pp* (pianissimo). The piece concludes with a final chord in 2/4 time.



*ben legato* *dolce* *pp* *molto espressivo*

*Animato* *mf* *f*

*ff* *ff* *p e poco rall.*

*mf* *sost.* *dolcissimo* *sost.* *mf*



*vibrato*  
*pp*  
*ff*  
*pp e rit.*

*allargando*  
*rall.*  
*sosteneratamente*

*Lento*  
*dolcissimo*  
*vibrato*  
*rall.*  
*ad lib.*

*molto rall. e sempre dim.*  
*ad lib. con gusto*  
*vibrato*  
*Fine*

Respectfully dedicated to my dear Friends  
Joseph Pasternack and Rosario Bourdon

# Valse Caprice

HARP SOLO

FRANCIS J. LAPITINO

Allegro

*f*

*poco meno*

*a tempo senza rall.*

*vibrato*

*ff*

*Presto in 1*

*meno in 3*

*rit.*

*L.H.*

*R.H.*

*come 1<sup>a</sup>*

*a tempo*

*accel.*

*assai*

*rit.*

*come 1<sup>a</sup>*

*a tempo*

*vibrato*

*accel.*

*to Coda*

*secco*



First system of a piano score. The right hand (R.H.) features a melodic line with eighth and sixteenth notes. The left hand (L.H.) has a bass line with chords and a rising eighth-note scale. The system includes two measures with the instruction *poco ten.* above the L.H. staff.

*poco ten.* *L.H.* *poco ten.* *L.H.*

Second system of the piano score. The R.H. continues with a melodic line, and the L.H. provides harmonic support with chords and a few eighth notes.

Third system of the piano score. The R.H. has a rising eighth-note scale. The L.H. features a rising eighth-note scale in the first measure, followed by chords. The system includes the instruction *Presto come 1ª* and *ff vibrato i bassi*.

*R.H. poco ten.* *L.H.* *Presto come 1ª* *ff vibrato i bassi*

Fourth system of the piano score. The R.H. features a melodic line with a trill marked *F# F#*. The L.H. has a bass line with chords. The system includes the instruction *come 1ª* and *accel. assai*.

*F# F#* *come 1ª* *a tempo* *accel. assai*

Fifth system of the piano score. The R.H. continues with a melodic line. The L.H. has a bass line with chords. The system includes the instruction *rit.* and *vibrato*.

*rit.* *come 1ª* *a tempo* *vibrato*

Sixth system of the piano score. The R.H. features a melodic line. The L.H. has a bass line with chords. The system includes the instruction *secco*.

*accel. assai* *secco*



Moderato e tranquillo

First system of musical notation. Treble and bass staves. Treble staff has a series of chords and eighth notes. Bass staff has a series of chords and eighth notes. Hand labels: L.H., R.H., L.H., R.H., R.H.

Second system of musical notation. Treble and bass staves. Treble staff has a series of chords and eighth notes. Bass staff has a series of chords and eighth notes. Hand labels: R.H., L.H., R.H., R.H., cresc., poco a poco. First ending bracket labeled 1.

Third system of musical notation. Treble and bass staves. Treble staff has a series of chords and eighth notes. Bass staff has a series of chords and eighth notes. Hand label: veloce. Eighth system bracket labeled 8.

Fourth system of musical notation. Treble and bass staves. Treble staff has a series of chords and eighth notes. Bass staff has a series of chords and eighth notes. Hand labels: rit., poco a poco, poco. Second ending bracket labeled 2. Note: use G $\flat$  for F $\sharp$ .

Fifth system of musical notation. Treble and bass staves. Treble staff has a series of chords and eighth notes. Bass staff has a series of chords and eighth notes. Hand label: a tempo. Note: D $\sharp$ .

Sixth system of musical notation. Treble and bass staves. Treble staff has a series of chords and eighth notes. Bass staff has a series of chords and eighth notes. Hand label: D $\sharp$ .



First system of musical notation, measures 1-4. The treble and bass staves are in G major (one flat). The music features flowing sixteenth-note passages in the right hand and a steady eighth-note accompaniment in the left hand. A fermata is placed over the final measure of the system.

Second system of musical notation, measures 5-8. The treble staff begins with a first ending bracket labeled '1'. The right hand continues with sixteenth-note runs, while the left hand maintains the eighth-note accompaniment. A fermata is placed over the final measure.

Third system of musical notation, measures 9-12. The treble staff features a trill in measure 10. The right hand has sixteenth-note passages, and the left hand continues the eighth-note accompaniment. A fermata is placed over the final measure.

Fourth system of musical notation, measures 13-16. Measures 13-15 contain a rapid sixteenth-note scale in the right hand, with the number '15' written above and below the staff. The left hand has a single eighth note. A double bar line follows measure 15. Measure 16 begins a new section with a second ending bracket labeled '2'. The tempo marking *Presto e senza rall.* is written below the staff.

Fifth system of musical notation, measures 17-20. The treble staff has a key signature change to D major (two sharps) in measure 18. The right hand has sixteenth-note passages, and the left hand has an eighth-note accompaniment. The tempo marking *rit.* is written above the staff in measure 19. A note in measure 19 is marked with a sharp sign and the instruction *use G<sup>b</sup> for F<sup>#</sup>*. The tempo marking *a tempo* is written above the staff in measure 20. A fermata is placed over the final measure.

Sixth system of musical notation, measures 21-24. The treble staff has a key signature change to D major (two sharps) in measure 22. The right hand has sixteenth-note passages, and the left hand has an eighth-note accompaniment. The tempo marking *Da Capo & poi Coda* is written below the staff. A double bar line follows measure 23. The word *CODA* is written above the staff. The final measure (24) is marked with a sharp sign and the instruction *secco*.



# ORIENTAL

(Intermezzo)

FRANK A. NICOLETTA Op. 1  
Harpist of  
The Phila. Symphony Orchestra

Moderato

HARP

The musical score is written for Harp and consists of five systems of music. Each system contains a treble staff and a bass staff. The key signature starts with two flats (B-flat major) and changes to one sharp (D major) in the fourth system. The tempo is marked 'Moderato'. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'ff' and 'rall.'. The piece concludes with a 'a tempo' marking and a final cadence.



The musical score consists of six systems, each with a treble and bass staff. The key signature is one flat (B-flat). The first system begins with a treble staff containing a first ending bracket labeled '2' and a bass staff. The second system continues the melody in the treble staff with triplets and a bass staff with sustained notes. The third system features a treble staff with a first ending bracket labeled '1' and '2', and a bass staff with a repeat sign. The fourth system is marked *ff molto animato* and features a treble staff with a series of triplets and a bass staff with a long note. The fifth system continues the triplet pattern in the treble staff and has a repeat sign in the bass staff. The sixth system concludes with a treble staff first ending bracket labeled '1' and a bass staff with a repeat sign.



2 5

The musical score is written for piano and consists of six systems. Each system has a treble and a bass staff. The key signature is one flat (B-flat). The notation includes various musical symbols such as notes, rests, triplets, and dynamic markings. The piece concludes with a 'Fine' marking and a 'ppp' (pianissimo) dynamic.

*rall.*

*dim.*

*ppp*

*Fine*





Nº 12

## Six Petite Canons

HELENE STONE TORGERSOHN

# ETUDES Six Petite Canons

Harp Solo

Easy and Progressive

HELENE STONE TORGERSON

I

II

III

IV

Canon V and VI are also present in the image but are partially cut off at the bottom.









- |   |                |   |                 |
|---|----------------|---|-----------------|
| 1. Butterflies . . . . .  | Verdalle       | 86. The Lily (from the Floral Suite) . . . . .                | Pinto           |
| 2. Valse Caprice . . . . .  | Snoer          | 87. Danza Fantastica . . . . .                                | Cella           |
| 3. Idyl—Moment Musical . . . . .                                    | Loukine        | 88. Petite Dance Antique—(for the Clark Irish Harp) . . . . . | Pinto           |
| 4. Intermezzo Romantic . . . . .                                    | Kastner        |   |                 |
| 5. Serenade Capricciosa . . . . .                                   | Pinto          | 89. { Poem Erotique . . . . .                                 | Grieg           |
| 6. The Faïres Dream . . . . .                                       | Robinson       | { Largo—(from Xerxes) . . . . .                               | Handel          |
| 7. Fantasia (Last Rose of Summer) . . . . .                         | Schuetze       | { Humoreske . . . . .   | Dvorak          |
| 8. Paraphrase—Robin Adair . . . . .                                 | Pinto          | 90. { Souvenir . . . . .                                      | Drdla           |
| 9. Schierzo—Reves—Apré le Bal . . . . .                             | Bousque        | { Traumerie . . . . .   | Schumann        |
| 10. Tarantella in C minor . . . . .                                 | Naderman-Pinto | { Farewell . . . . .  | Beethoven       |
| 11. Petite Fantasia—(Last Rose of Summer) . . . . .                 | Pinto          | 91. { Salut d'Amour . . . . .                                 | Elgar           |
| 12. Paraphrase—Nearer My God to Thee . . . . .                      | Mason          | { Minuet—(Grandmother) . . . . .                              | Grieg           |
| 13. One Sweet Solemn Thought . . . . .                              | Ambrosio       | { Musical Moment . . . . .                                    | Schubert        |
| 14. Spring Thought . . . . .  | Schuetze       | 92. { Chant sans paroles . . . . .                            | Tschaikowski    |
| 15. Berceuse . . . . .  | Sodero         | { Berceuse—(from Jocelyn) . . . . .                           | Godard          |
| 16. Evening Hour . . . . .  | Standing       | { Ronde d'Armour . . . . .                                    | Westerhout      |
| 17. Petite Petrouille . . . . .                                     | Seibert        | 93. { Melody in F . . . . .                                   | Rubinstein      |
| 18. Vision . . . . .  | Verdalle       | { Madrigale . . . . .   | Simonetti       |
| 19. Lullaby—Berceuse . . . . .                                      | Kastner        | 94. { Spring Song . . . . .                                   | Mendelsohn      |
| 20. Souvenir d'Italie—Petite Barcarolle . . . . .                   | Di Stefano     | { Calm at Sea . . . . .                                       | Schubert        |
| 21. Dance Characteristic . . . . .                                  | Savasto        | { Minuet in E . . . . .                                       | Mozart          |
| 22. "Heather Bells" . . . . .                                       | Hamilton       | 95. { Adagio Sostenuto (from the Moonlight Sonata) . . . . .  | Beethoven       |
| 23. Dance of the Nymphs . . . . .                                   | Seibert        | { Song of India . . . . .                                     | Rimsky-Korsarov |
| 24. Fantasia Canadien . . . . .                                     | Bambrick       | { Prelude in C minor . . . . .                                | Chopin          |
| 25. Preludio in D flat . . . . .                                    | Loukine        | 96. { Nocturne—Op. 9 No. 2 . . . . .                          | Chopin          |
| 26. La Mandolinata . . . . .  | "              | { Evening Star . . . . .                                      | Wagner          |
| 27. Intermezzo . . . . .  | "              | { Andante . . . . .   | Haydn           |
| 28. Fantasia—Sur Kjerulf Berceuse . . . . .                         | Pinto          | 97. Air—(from Samson and Delilah) . . . . .                   | Saint-Saens     |
| 29. Petite Paraphrase Facile—(Sur une melodie Tyrolienne) . . . . . | "              | { (My Heart at Thy Voice) . . . . .                           | "               |
| 30. Petite Berceuse . . . . .                                       | "              | 98. Miniature Suite—(for Clark Irish Harp) . . . . .          | Pinto           |
| 31. At the Brook . . . . .  | Loukine        | 99. Valse Caprice in D flat . . . . .                         | Massino         |
| 32. Impromptu . . . . .   | "              | 100. Suite—"Adirondacks Sketches" . . . . .                   | Pinto           |
| 33. The Squirrel . . . . .  | Togerson       | 101. Suite—"Romantic" . . . . .                               | "               |
| 34. The Lake Scene . . . . .  | Pinto          | 102. Suite—"Floral Thoughts" . . . . .                        | "               |
| 35. "Sunset" . . . . .  | Pinto          | 103. Mazurka de Concert . . . . .                             | Carlo Sodero    |
| 36. The Daisy—Valse Caprice . . . . .                               | "              | 104. Ella Wheeler Wilcox Poem, "The Harp" . . . . .           | Lapetino        |
| 37. Impromptu . . . . .   | "              | { (Music setting for Harp Solo) . . . . .                     | "               |
| 38. Dancing Shadows . . . . .                                       | Standing       | 105. Impromptu in Fa Minore . . . . .                         | Carlo Sodero    |
| 39. Barcarolle—Tales of Hoffman . . . . .                           | Seydel         | 106. Legende . . . . .  | Quintile        |
| 40. Caprice . . . . .   | Pinto          | 107. Nocturno . . . . .                                       | Shaw            |
| 41. The Violet . . . . .  | "              | 108. Xmas Carol (Holy Night) Arr. . . . .                     | Pinto           |
| 42. Russian Folk Melody—(Song of the Boatmen of Volga) . . . . .    | Hass           | { (For the Clark Irish Harp) . . . . .                        | "               |
| 43. Etude de Concert . . . . .                                      | Seydel         | 109. Legende . . . . .  | Domenico-Sodero |
| 44. At the Spring . . . . .   | Pinto          | 110. Suite No. 1 . . . . .                                    | Shaw            |
| 45. "The Rosemary" . . . . .  | "              | { (a) Prelude (Ricordanza) . . . . .                          | "               |
| 46. Pastoral Reverie . . . . .                                      | "              | { (b) Poem (Cyclamen) . . . . .                               | "               |
| 47. "Autumn Thought" . . . . .                                      | "              | { (c) Scherzando . . . . .                                    | "               |
| 48. Intermezzo—from the "Idealist" . . . . .                        | Loukine        | 111. Cing Petite Preludes Intimes . . . . .                   | Salzedo         |
| 49. Intermezzo—from the "Idealist" . . . . .                        | Pinto          | { (a) Tenderly Emoted . . . . .                               | "               |
| 50. Etudes—Six Petite Canons . . . . .                              | Togerson       | { (b) Dreamingly . . . . .                                    | "               |
| 51. Scherzo . . . . .   | Sodero         | { (c) Profundly Peaceful . . . . .                            | "               |
| 52. Rondo Capriccioso . . . . .                                     | Cella          | { (d) In Self-Communion . . . . .                             | "               |
| 53. The Wooden Shoe Dance—(for the Clark Irish Harp) . . . . .      | Rogers         | { (e) Procession-Like . . . . .                               | "               |
| 54. Gavotte Antique "PYTHAGORA" . . . . .                           | Garagusi       | 112. Theme with Variations . . . . .                          | Nadermann       |
| 55. The Nymphs . . . . .  | Schildkret     | { (For the Irish or Concert Harp) . . . . .                   | "               |
| 56. L'Elegante—Polk Caprice . . . . .                               | Lapitino       | 113. Suite No. 1 . . . . .                                    | Cella           |
| 57. Valse Melodieuse . . . . .                                      | Pinto          | { (a) Serenade . . . . .                                      | "               |
| 58. Paraphrase—"Believe Me If All Those Endearing . . . . .         | "              | { (b) Reverie . . . . .                                       | "               |
| { Young Charms" . . . . .   | "              | { (c) Bagatelle . . . . .                                     | "               |
| 60. Réverie . . . . .   | Holy           | 114. Poem (for ensemble of harps) . . . . .                   | Pinto           |
| 61. Pensiero Lontano . . . . .                                      | Cella          | 115. Suite No. 2 . . . . .                                    | Snoer           |
| 62. Oriental . . . . .  | Nicoletta      | { (a) Andante Religious . . . . .                             | "               |
| 63. A Winter Tale . . . . .   | Davis          | { (b) Reverie . . . . .                                       | "               |
| 64. Impression . . . . .  | Sodero         | { (c) Valse Lente (in D flat) . . . . .                       | "               |
| 65. Le Matin . . . . .  | Di Stefano     | 116. Suite No 1 . . . . .                                     | Snoer           |
| 66. FUGA—(a) Allegro mod.—(b) Mod. quasi And.— . . . . .            | "              | { (For the Irish or Concert Harp) . . . . .                   | "               |
| { (c) Allegro . . . . .   | Quintile       | { (a) Andante Pastorale . . . . .                             | "               |
| 67. Valse caprice . . . . .   | Lapitino       | { (b) Theme with Variations . . . . .                         | "               |
| 68. Peace Dance (for the Clark Irish Harp) . . . . .                | Pinto          | { (c) Intermezzo . . . . .                                    | "               |
| 69. RHAPSODY No. 1—(The Irish) . . . . .                            | "              | { (d) Petite Valse Lento . . . . .                            | "               |
| { Introducing (3) popular melodies . . . . .                        | "              | 117. Petite Suite "Oriental Colors" . . . . .                 | Di Stefano      |
| { 1. Killarney . . . . .  | "              | { (a) Danse "Arabe" . . . . .                                 | "               |
| { 2. The Harp That Once Through TARA'S HALL . . . . .               | "              | { (b) Chanson Orientale . . . . .                             | "               |
| { 3. Believe Me, If All These Endearing Young Charms . . . . .      | "              | { (c) Hindoo Dance . . . . .                                  | "               |
| 70. ALBUM OF OLD MASTERS . . . . .                                  | "              | 118. "Suite Religioso" . . . . .                              | Arr. Pinto      |
| 71. Corale . . . . .  | Palestrina     | { (a) Come Ye Disconsolate . . . . .                          | "               |
| 72. Galiarde . . . . .  | Frescobaldi    | { (b) Silent Night . . . . .                                  | "               |
| 73. Preludio . . . . .  | Scarlatti      | { (c) Abide With Me . . . . .                                 | "               |
| 74. Giga . . . . .  | Durante        | { (d) Nearer My God to Thee . . . . .                         | "               |
| 75. Tema con variazione . . . . .                                   | Corelli        | { (e) Old Hundred . . . . .                                   | "               |
| 76. Gavotte . . . . .   | Zipoli         | { (f) Adeste Fideles . . . . .                                | "               |
| 77. Pastorale . . . . .   | Pergolese      | { (g) See the Conquering Hero Comes . . . . .                 | "               |
| 78. Allegro . . . . .   | Turino         | 119. Sketches of the Black Forest . . . . .                   | Krüger          |
| 79. Andantino . . . . .   | Cimarosa       | { "No. 1—Scene at the Brook" . . . . .                        | "               |
| 80. Minuetto . . . . .  | Pagnani        | { No. 2—The Lake . . . . .                                    | "               |
| 81. Prayer from "Otello" . . . . .                                  | Suerth         | { No. 3—The River . . . . .                                   | "               |
| 82. Caprice . . . . .   | Nicoletta      | 120. Five Preludes . . . . .                                  | Loukine         |
| 83. Clear Sky—(Douce Eclacie) . . . . .                             | Achard-Prothin | 121. Album No. 2 . . . . .                                    | Selected        |
| 84. Evening (Berceuse) . . . . .                                    | Davis          |   |                 |
| 85. Impromptu Caprice . . . . .                                     | Quintile       |   |                 |

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# ENSEMBLE PLAYERS REPERTOIRE

## DUO'S

Edition	A—Piano and Organ
"	B—Harp and Piano
"	C—Harp and Organ
"	D—Harmonium and Piano
"	E—Harp and <small>VIOLIN SOLO or CELLO SOLO</small>
	—Solo Violin <small>WITH THE ACCOMPANI- MENT of PIANO</small>
	—Solo Cello
	—Solo Flute

## TRIO'S

Edition	F—Piano, Violin and Organ
"	G—Harp, Cello and Organ
"	H—Harp, Violin and Organ
"	I—Harp, Violin and Cello
"	J—Harp, Piano and Violin
"	K—Piano, Violin and Cello
"	L—Organ, Piano and Cello
Edition	M—Two Violins and <small>PIANO or HARP</small>
"	N—Viola, Violin

## QUARTETS

"	O—Piano, Organ, Violin and Cello
"	P—Harp, Violin, Cello and Organ
"	Q—Harmonium, Violin, Cello & Piano
"	R—Harp, Piano, Violin and Cello
"	S—String Quartet and Harp
"	T—Harp Ensemble for three or more Harps
"	U—Harp or Piano, Violin, Cello & Viola

1	Serenade Capricciosa "Star of Hope"	Pinto
2	Barcarolle "Venetian Echoes"	"
3	Paraphrase "Cantique Noel"	Adams
4	Paraphrase "Larghetto"	Spohr
5	Paraphrase "Nearer My God to Thee"	Mason
6	Paraphrase "One Sweet Solemn Thought"	Ambrosio
7	The Swan	Saint-Saens
8	Berceuse	Pinto
9	Reverie Pastorale	"
10	Agitato e Serioso	Parkhurst
11	Invocation	Snoer
12	American Fantasie (for 2 Harps or Harp and Piano)	Pinto
13	Pastorale	Pergolesi
14	Solitudine	Sodero
15	Le Soir	Di Stefano
16	Rhapsody No. 1	Pinto
17	Memories	Previn
18	Meditazione Religiosa	Sodero
19	Poem "The Rosemary"	Pinto
20	Prelude "Sunset"	"
21	Allegro Maestoso	Hoberg
22	Intermezzo (Ideal)	Pinto
23	"Ode to Spring"	Briglia
24	"Impression Hebraique"	Shilkret
25	Impression (Appel D'Amour)	Garagusi
26	Melody "Reflective Mood"	Hartmann

### 9 TRANSCRIPTIONS 9 BY ALBERTO BACHMANN

27	Invocation	Massenet
28	Valse Op. 69—No. 1 (Posthumous)	Chopin
29	Fleurs D'Amour	Borodine
30	Chanson Hebraique	Rimsky-Korsakoff
31	Melodie Hebraique	Eli Eli Lomo Asavtoni
32	"Danse Cubaine"	Fuentes
33	"Novelette"	Bird
34	"Vision" (Poem)	Verdalle
35	"Hymn to the Sun" (from Le Coq D'Or)	Rimsky-Korsakoff
36	Humoreske	Holy
37	Poem (For Harp Ensemble)	Pinto
38	Invocation	Paganucci
39	Reverie from Suite No. I	Snoer
40	Valse Caprice from Suite No. I	Snoer
41	Danse Novelette	Lowell Aistrup
42	The Mocking Bird	Winner Aistrup

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